



FAMOUS

A WARREN MAGAZINE PGO

FAMOUS  
MONSTERS  
60  
DEC

# MONSTERS

OF FILMLAND

50¢

COLLECTOR'S  
EDITION:  
CONCLUSION OF  
THE ORIGINAL  
FRANKENSTEIN  
PICTURE  
BOOK

EXCLUSIVE  
PREVIEWS  
of  
THE NEW  
MONSTER  
MOVIES!

SEE THE WEIRD  
PHOTO STORY  
ON  
INCREDIBLE  
MAN-EATING  
PLANTS!

MYSTERY PHOTO  
PLUS  
GRAVEYARD EXAMINER

THIS ISSUE:  
MORE PHOTOS!  
MORE STORIES!  
MORE FEATURES!



**The Mightiest KING of them all—KONG,**  
in the classic 1933 movie that thrilled tens of millions!

# Ackerman



## PICTURE OF ENTHUSIASM!



I have to hand it to you: you sure are enthusiastic about the change to **MONTHLY FAMOUS MONSTERS!**  
By **Carrion Pigeon & Bony Express**, **Scare Mail & Special Delivery**, your letters were delivered to my livingroom—**til** there was no more room for living!  
That's **ME** behind the top package, buried beneath a **MOUNTAIN of MAIL!**  
After the 1300th package, the **POST OFFICE** quit.  
But **WE'LL** never quill!  
**FM** is here to stay.  
Er . . . stay.

Stay with us!

FORREST ACKERMAN



THIS ISSUE dedicated to LUIS GASCA of San Sebastian, Spain, whose ardent interest in filmmakers not only famous & infamous but little-known has shone all the way across the sea to America, the land that has countryman discovered, we, in turn, here at FM, are happy to have discovered this devoted officer of Filmsterland!

**WANTED! More Readers Like**



**MYRON TIMOTHY PORTER**

#### **KARLOFF TRIBUTE**

FM #56 is the finest you've ever done, the finest ANYONE has ever done. Its sensitive beauty & sincere reverence will be an everlasting clinger in the eyes of those who prefer to see FM as trivial and beneath serious consideration. It is a masterpiece of tribute to the man who deserved nothing less than that. I'm terribly proud of this monumental achievement and of everyone who had a part in its creation. It will stand for Eternity as a great tribute to the man who graced this unhappy world with his unique and perpetual gentleness.

**VERN BENNETT**  
Hawthorne, Cal.

#### **FURTHER ON THE LATE JACK PIERCE**

You forgot to mention Jack Pierce was a semi-pro shortstop but quit because he thought he was too light for it. He became a projectionist in a nickelodeon and then managed theaters. His first make up job was in THE MONKEY TALKS (1927).

**JOHNNY WOODARD**  
(Address Missing)

#### **DOPE ON HORRORSCOPE**

The drawings in MONSTER HORROR

SCOPE are outstanding but all I can say about the poop that accompanies it is: except I'm only 11 but I think astrology is absurd. Don't tell me you believe it, Mr. Ackerman!

**JERRY KOHL**  
New Rochelle, N.Y.

a. Alright, I won't tell you I believe it then. I was born under the astrological sign of Skaptus, which says that "All persons born under this sign will be skeptical about astrology." In fact, I wasn't born under the sign—I was born ON TOP of it. No, Jerry, I don't believe in astrology.

#### **COOL COMIC**

Ordinarily I don't care much for cartoons (on the screen or in magazines) but SCREAM TEST was different. It was great, the way the artist used real pictures of Lon Chaney. I wouldn't mind seeing this kind of feature again.

**JANE GREENFIELD**  
Torrence, Calif.

**WANTED! More Readers Like**



**DONNA HILL**

#### **SLIME MARCHES ON**

The first issue of Weird Tales magazine, "very back in 1923, featured the cover story "Doom".

Twenty-five years later, Weird Tales had its quarter-century Anniversary issue and what do you think was featured on the cover? "Slime"!

In 1963, THE SLIME PEOPLE oozed onto the screen. Now I pick up my favorite magazine and what do I find on

the cover?—GREEN SLIME!

My message is, I hate slime!

**TIM MELVIN**  
Fayetteville, W. Va.

a. I sympathize with you, Tim, but I don't know what I can do about it. It would seem that slime has been with us since the beginning of time—at least since the Days of the Dinosaurs—and is probably going to be with us even in the 21st Century. They may someday conquer smog but slime—who can say? I'd admit it's not exactly my favorite desert.

#### **AGREES & DISAGREES**

I agree with Arthur Elmrich in your 57th issue that "There ain't no justice" because Bona Karloff didn't get any recognition from the Academy of Motion Pictures but at the same time I don't think he should have sort of run down Martha Raye for getting an award on the last Oscar show. The one actually had nothing to do with the other and I understand that Miss Raye is a polite lady who has devoted a great deal of her time & talent to entertainment activities in dangerous parts of the world. I'm not even a Martha Raye fan but we were talking about justice.

**JACK SCHAFF**  
Arlington, Va.

a. A good point, Jack, and one I am sure Mr. Karloff would have appreciated your making. I'm sure Arthur just didn't think of his remark in that light—like all of us, he was terribly disappointed that our King didn't receive a "murderer" crown to match his matchless one of fantasy which his legends of fens had mentally bestowed on him long ago.

**WANTED! More Readers Like**



**STEVE MASSA**

#### **MYSTERY FOTO FOLK**

Fast to recognize the Barbarella letter in our Guessing Game in the 57th issue were:

**JOHN JONES**  
**BOB MARTIN**  
**TRACY GRIFFIN**  
**G. D. FERRINGTON**  
**MARTY ROBINSON**  
**JIM HELORETH**  
**DUSTY AYERS**

Continued on Page 6

# FAMOUS MONSTERS OF FILMLAND

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FROM THE ISLAND OF LOST SOULS TO THE WEREWOLF OF LONDON, the scare-raising story of what happens when Man Eats Plant—or Vice Versa!



OUR COVER:  
Only BASIL GOGOS  
could portray the  
Ultimate Evil of  
DORIAN GRAY...



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Continued from Page 4

#### CASE FOR SHERLOCK HOLMES

Compliments to the Karloff Memorial, an excellent piece of scholarship well worthy of inclusion in my reference file. Perhaps you can help unravel a Karloff dilemma which has us of the Baker Street Irregulars truly baffled. In the early 50s Karloff appeared on a TV drama program (originally thought to be the U.S. Steel Hour, since disproven) in the leading role in "Sins of Death". The character, a "Mr. Mycroft", is in fact none other than Sherlock Holmes; so this performance properly adds Karloff to the long list of actors who have played Holmes. Unfortunately, none of us remembers any of the vital facts about the program and so we appeal to your wide audience for information.

DEAN DICKENSHEET  
San Francisco, Calif.

#### KARLOFFOTO IDENTIFIED!

The picture of BK on p. 60 of issue 56 is probably from the 1940 BEFORE I HANG.

RICKY CURRY  
Prattville, Ala.

#### PRICE IS NICE

Once I had the privilege to meet Vincent Price. As I asked for his autograph I was surprised to find he is a very courteous gentleman (You haven't been reading our magazine long enough or you wouldn't have been surprised.)

JOHN BRAMHALL, III  
San Antonio, Tex.

#### WANTED! More Readers Like



PAUL NELSON

#### IRWIN ALLEN—DON'T READ THIS IF YOU CRY EASY

Irwin Allen's comments in #55 made my blood boil. I assure mail readers of this magazine were offended to the quick (if so they've been slow to write about it) by Allen's attempt at explain-

ing the obvious discrepancies of LAND OF THE GIANTS. He says that "anyone who has seen PLANET OF THE APES or read 'Gulliver's Travels' knows apes & horses found elsewhere in the universe speak English." Allen must be both blind & idiotic to make these comments as anyone who has seen PLANET OF THE APES all the way thru knows the fallacy of the first part of that statement. And as for the "Travels", Dr. Swift tells us that the intelligent "horses" spoke not English but Hoo-ah-ah-ah. However, more insulting than any such display of ignorance is his smug final statement, "I love Science Fiction." Love, indeed: The host of Irwin Allen's abominations—Lost in Space, The Time Tunnel, the odious Voyage to the Bottom of the Sea TV show (the belated LOST WORLD heard remake (I hate it even more after seeing the original at a University student film review) and of course his latest Land of the Giants—have probably prejudiced many many intelligent people against Science Fiction.

HARRY S. ROSSIN  
Tucson, Ariz.

#### WANTED! More Readers Like



JIM NASH

#### BATS ABOUT BRAZIL

I can't tell you how exciting Grail's News was to me. Imagine being invited to a country like Brazil and staying on a plane with people (no Doc, Pat, Yvette Mireux, Roman show does he pronounce that?) (no MARY) Polanski, Robt. Bloch, etc., not to overlook the Assemblage himself. Imagine seeing all those fine movies I hope this could happen to me when I grow up.

AARON BRYCE  
Merfeld, S. Dak.

\* Well, it's too late to grow up to be another Yvette Mireux but maybe you could be another great fantasy writer or director or something. And by 1990 Rio will probably be only a couple hours' hop away.

#### MUSIC TO YOUR EARS

Readers might be interested to know who wrote some of the "heavy" music for some of Mr. Karloff's films of the 1930 era. Specially composed main title music was by one Bernhard Kuhn. A James Dietrich composed the original

music for THE MUMMY (including the main title music which was written arranged from the main title to DRACULA, which was the classical piece "Swan Lake" by Tchaikovsky). Heinz Roemheld (Oscar winner) arranged classical themes for the 1934 film THE BLACK CAT. The organ music in the latter was Beeth's Don't Tequilla and Adagio in A. Minor. The music from BLACK CAT was later used in the Karloff film THE RAVEN, also with specially composed music by Clifford Vaughan. Roemheld also scored two other Universal horror fantasy films of that time, THE INVISIBLE MAN and DRACULA'S DAUGHTER.

#### WANTED! More Readers Like



RONALD MICHAEL SHELTON

Felix Waxman wrote superb music for THE BRIDE OF FRANKENSTEIN and THE INVISIBLE RAY.

Many of these music scores were later tracked into the FLASH GORDON & BUCK ROGERS serials.

It is interesting to note how much the music in these films helped to augment mood and create "atmospheric" atmospheres. One does not realize how much this music aided the establishment of characters and the creation of atmospheres until he sits down and listens to the music carefully by itself.

WM. H. ROSAR  
So. Pasadena, Calif.

#### THE FRANKENSTEIN FILMBOOK

"Great!"—JEFF ADAMS  
"Greater than great!"—BILL HETSCH  
"Superb photos!"—MARTIN FLUOR  
"Thrillingly told!"—BARBARA REED  
"Posters—wow!"—JOHN BAILES  
"Magnificent!"—JEAN-PIERRE ROUYXDU

#### OTHER FINE LETTERS ABOUT DORIS

KARLOFF RECEIVED FROM  
RANDY RASMUSSEN  
DEREK BOSSERT  
ELEG MATTHEWS  
JEFF PETERSEN  
ERIC KAPPEL  
JEFF COUSMINER  
R. Q. PICKLESIMER

CONTRIBUTORS submitted for publication should include Name & Address on each Letter & Drawing. The editor would LIKE to hear from YOU and to see a PHOTO of each writer. Please PRINT your name on back of picture. Write to:

Fang Mail Dept.  
SAMUEL MASTERS  
22 East 43rd St.  
New York, N.Y. 10017

# WHITE ZOMBIE

## when Dracula switched from red blood to white souls

### "a staggering story"

**B**lack sorcery in Haiti, island of unnatural lusts & voodoo practices.

I saw the picture in 1932, when I was 16 years old.

Even as filmmonster fans do today, I cut clippings about it out of the papers, saved them, and now I can share them with you.

Everywhere in the USA & abroad today are new fans of fantastic films and I know that you too are saving information for the future. In the year 2000 some among you will have filmmonster scrapbooks

to show your grandchildren . . . and to help editors of the 21st Century report on the 20th Century's treasure trove of terror tales of the screen.

An eerie, spooky motion picture (reads the clipping) which for sheer mystery outdoes all its predecessors is *WHITE ZOMBIE*.

This picture may safely be said to be in a class by itself. For it deals with a subject which has been little short of superstition, and a not very well known one at that. Its story deals with occult practices in remote sections of Haiti where Zombies, or dead bodies, are dug from their graves and, by a process of sorcery, re-animated and put to work in the fields & mills as slaves.

The story is staggering.



The piercing eyes & unforgettable face of Bela Lugosi as the Zombie master.  
FAMOUS MONSTERS OF FILMLAND





The servant darsa raise a threatening hand against the Master and— (see opposite page)

## "believe it or not"

Whether or not you believe what you see in this picture, you will be enthralled by its presentation. Particularly when you learn that there is a wealth of evidence to bear out its authenticity. The entire picture is done with such artistry and with such conviction & sincerity that one cannot but believe its substance.

Certainly *WHITE ZOMBIE* exerts the greatest appeal upon the emotions of any recent motion picture. And this appeal is infinitely heightened by the strain the story puts upon credulity. But when one recalls that several eminent American writers have recently borne out the existence of these undead creatures (in particular Wm. Seabrook with his book *"The Magic Island"*) one is staggered by this fantastic exposition.

## "unimaginably sinister"

Bela Lugosi, creator of *DRACULA*, carries the main burden of *WHITE ZOMBIE* and no more sinister character portrayal can be imagined. Lugosi is far & away the leading exponent of this type of role and he surpasses himself here.

## the eerie story

Madeline Short (*Madge Bellamy*) arrives in Haiti to marry Neill Parker (John Harron), her fiance. On the ship she had met Charles Beaumont (an

astounding coincidence for a famous fantasy writer of the same name came to fame about a quarter of a century later!) and he (*Robt. Frazer*) invited Madeline & her husband-to-be to be married in his palatial home. Upon their arrival at the plantation Madeline & Neil learn there was an ulterior motive in Beaumont's invitation.

## black heart

Ignoring the marriage plans, Beaumont tries to win Madeline's love, and when he fails he lays plans to forestall the wedding. He calls on a man nicknamed "Mardor" Legendre, a sinister necromancer, and obtains from him a deadly drug, one pinpoint of which robs whoever swallows it of his or her intelligence—and all 5 senses!

Legendre is the leader of the Zombies—those dead bodies stolen from the graveyard and, thru a process of sorcery known to the natives, placed in a state of suspended animation and put to work in the cane fields & sugar mills. Legendre has scores of these semi-living slaves at work and is always accompanied by a bodyguard of 9 of them.

"The most sinister group of once-human beings ever assembled!"

## the deadly rose

Under the guise of friendship, Beaumont gives Madeline a rose as a parting wedding gift.

But death lies within the flower's fragile petals



One of the white zombies obeys the command of Bela to grip the offender in a deadly stranglehold.

for Beaumont has placed inside the rose a pinpoint of the lethal potion.

When Madeline lifts the treacherous gift to her nose it is not long before she is felled by its fatal action.

Before the grief-stricken eyes of her husband she is pronounced dead.

### **premature burial**

Madeline goes to an early grave.

But not for long!

Legendre commands his Zombie bodyguard to go to Madeline's burial place and remove her

body. She is brought to Legendre's mountain castle and there is brought back to—life? It is a kind of half-life, a life in death, in which she is able to walk, eat & perform the simplest duties. But she has less mental animation than a sleep-walker and is under the constant domination of the damnable necromancer.

At first Beaumont is happy to have Madeline as his own but after a few weeks of exposure to her lifeless expression he realizes the horror of the crime he instigated. "What good is her lifeless shell?" he asks Legendre. "Bring her back to life—please!"

But the scheming Legendre has other plans and



Once he lived, even as you & I (well, as I; I don't know about you). Now he is an undead thing that cannot die.

secretly puts some of the poison in Beaumont's wine so that soon he too is a slave to the sorcerer.

## grave events

Meanwhile, Madeline's husband Neil has discovered that her grave is empty and he confides in Dr. Bruner (*Jos. Cauthorn*). The good doctor is an American missionary who has been in Haiti for 30 years and is familiar with the island's black sorcery practices.

The two suspect foul play and with the aid of an old native witch doctor journey to the castle in search of Madeline.

Legendre discovers their presence. An evil &

him, death in their stare, he attempts to escape but stumbles & falls to the ground.

The mindless creatures continue in their appointed path and one by one walk right over the brink of the cliff! Their broken bodies can now no longer function, even in a Zombie state.

## last hours of the master

Dr. Bruner creeps up on Legendre and strikes him a powerful blow on the head with an iron bar.

Legendre falls to the ground in a state of unconsciousness. At which an amazing thing happens: Madeline's mind reacts as tho a cloud be-



The Loved Ones.

ironic plan forms in his black unholy brain. He summons Madeline to him and commands her to look deep into his eyes. With his penetrating gaze & hypnotic hands he places her in a trance and sends her forth to kill her husband.

But Dr. Bruner prevents the murder. When Legendre discovers his subtle plan has been thwarted he takes direct action and orders his Zombie bodyguards to kill Neil.

## the brink of death

The nerveless unnerving nine start out after Neil. When they find him, he is standing at the edge of a ledge. As they inexorably approach

fore it had partially dissolved and she is halfway her old self again.

But then! Legendre recovers . . . and once more Madeline slips back into her half-life state, a—White Zombie.

But Beaumont's mind & will were stronger than Madeline's and during the time when Legendre's mental power no longer dominated him he roused himself from his lethargy and sought out the man who enslaved his body.

Beaumont confronts Legendre at the edge of a cliff. He grapples with him. They both hurtle over the mountainside to well-deserved deaths on the hard rocks below.

And Madeline recovers from her bondage in limbo as a . . . White Zombie.

END

# MYSTERY PHOTO

NUMBER  
**37**

**DAUGHTER  
OF???**



Study this charming face closely.

Does the young lady remind you of anyone?

Could she be a sister of Peter Lorre? (If he had a sister.)

Could she be a daughter of Lionel Atwill?

Could she be a niece of Bela Lugosi? (If he had a brother.)

Could she belong to the Choney family or the Korloff?

Well... she's a close blood relative of a VIP in the filmmonster field (could Vincent Price be her father?) but we can go no further with our information. The person she's related to may be living... or may be dead. She was smiling at him when this picture was taken a couple of years ago and next issue we'll show you the GP (Great Person) she was smiling at.

In the meantime we leave you to look for a resemblance to a famous player of sloyer, terror & monster roles.

**ANSWER  
TO MYSTERY  
PHOTO  
NO. 36**



The film was — **DRACULA'S DAUGHTER.**

The figure was—supposed to be **BELA LUGOSI**. Actually it was a dummy made to resemble him.

A record number of our readers guessed the **BARBARELLA** Mystery Photo. Among them were:

PHILIP S. BOKSY, HARRY ZILBER, SEAVE BIRWILLIGER, RALPH LEE, TIM WINTERS, LOREN RITTER, ERIC BRICE, JOE STEINBERG, DONALD DOLANSKI, VIKO CHICO, FREDRIC JOHN ELATZ, NORMAN REARDEN, KEN ARCHER, ERNEST LEIVA AND ALAN FOYS.

# SHAPE OF SCREAMS



## TO COME!

**AS YOU READ WHAT LIES AHEAD,  
TRY NOT TO LOSE YOUR HEAD...**

THE BLOOD SEEKERS will not be for the weakhearts among horror film fans. When you see it in '70 it will mark the reunion after a quarter of a century of the hunchback of HOUSE OF FRANKENSTEIN and the Wolfman; in other words, together again after 25 years, to terrorize the unwary, are J. Carrol Naish & Lon Chaney Jr.



Ashes to ashes & dust to dust, or—who played such a dirty trick on Aunt Alice? Come to think of it, **WHATEVER HAPPENED TO AUNT ALICE?** Apparently the girl on the opposite page found out.

# THE LIVING DEAD

Whimpers an  
Unspeakable Curse  
and Claws with Bony Hands  
To Free its EVIL From ---

## "THE OBLONG BOX"

...EDGAR ALLAN POE'S  
HORROR CLASSIC!

Vincent PRICE  
Christopher LEE

What else do you think it is? Of course—a POEster from Eddie Allan's latest nightmare.



## 101 minutes of horror with edgar allan poe

Julian Markham (VINCENT PRICE) keeps his own brother, Sir Edward (Alastair Williamson), a prisoner in chains in their gloomy 19th century mansion in England. It is the beginning of **THE ORLONG BOX**. If you dig it, you will end with a scream.

Julian tells Elizabeth (Hilary Dwyer), whom he plans to marry, that his brother has a rare tropical disease and must be kept in complete isolation. The family lawyer, however (Samuel Trench played by Peter Arne), plans to help Sir Edward escape.

Trench & his friend Mark Norton go to London where they seek out an African witch-doctor, N'Galo (Barry Baird), and persuade him to prepare a cataleptic capsule which will cause Sir Edward to appear as the dead so that his body can be removed from the house where he is held prisoner. Later, when Julian's servant finds Sir Edward cold & motionless, he assumes he is dead and calls Julian. Julian tells Trench, "Another body must be substituted! The villagers will have to see Edward at the funeral and they can't see my brother in this state!" Trench is unwilling to participate in the deception but is blackmailed by Julian into doing so.

A Londoner is murdered and his body taken to Markham Manor to be viewed by the villagers. The next night the corpse is disposed of in the local river.

Meanwhile, Dr. Neuhart (CHRISTOPHER LEE), a local surgeon receives a corpse from a body snatcher for his anatomical experiments. He is staggered when, zombie-like, Sir Edward emerges from the coffin and informs him "I plan to remain in this house with you until certain debts have been repaid." The doctor understands the veiled threat.

Sir Edward covers his head with a crimson mask and goes out into the night to track down the man who attempted to kill him. When he finds him, it's shrouds for his malefactor. (Like, he kills the man who done him wrong.)

Meanwhile, the body thrown in the river is discovered and Sir Edward is attracted to Neuhart's serving girl.

## sinister ends . . .

One by one, all debtors of the Man in the Crimson Mask meet violent ends. During this time Dr. Neuhart lets the servant girl go and Redmask goes to London in search of her, where he accidentally kills a girl whom he mistakes for the one who attracts him. In his panic, he leaves his cloak behind and police officer Hawthorne eventually tracks it back to Neuhart's laboratory. The doctor has an alibi which clears him. Later, he tells Edward: "I know of the murder you have committed!"

Before killing Trench, Sir Edward seeks out N'Galo and pleads with him, "Restore my face! Make me normal again, instead of a thing of horror, so that people can look upon me without a mask." The witch doctor tries—but fails. At which Edward goes berserk and attacks him. In an attempt to protect himself, the witch doctor stabs Edward. Retaliating, Edward throws a boiling cauldron of liquid in N'Galo's face!



Solly Geeson should be holding the umbrella in front of Alastair Williamson's face in this scene from **THE ORLONG BOX**!



A little corpse-carrying is going on (or coming off) in **THE ORLONG BOX**.



The year: 2070! The place: a planet on the Far Side of the Sun!

Finally Julian learns of his brother's hideaway and tracks him to the doctor's laboratory where he is horrified to find Neuhart—his throat cut! (Price and Lee at last meet in Lee's death scene.) Before he dies, Neuhart gurgles to Julian: "Get back to your house—quick—your brother has gone there . . . to get Sally . . ." Neuhart expires.

Julian races back to his manor and there confronts his disfigured brother and kills him.

The curse of a contorted face is transferred to Sir Edward's killer! Julian now gradually grows into a monster, an outward manifestation of his evil soul.

THE END of THE OBLONG BOX.

## after the Eagle

MOON pictures, here we come!  
Move over for MOON MINUS TWO.

And the space epic, MAROONED.

And the re-release of 12 TO THE MOON which, with incredible accuracy, 8 years before the fact named the first moonship—get this—*Lunar Eagle One!*

And, beyond Apollo, there's the interplanetary venture, DOPPELGÄNGER . . . the spacial simians of SKULLDUGGERY . . . the Ape World meets the Mutants in BENEATH THE PLANET OF THE APES . . . and finally, "the hot one"—JOURNEY TO THE FAR SIDE OF THE SUN.

In the aforementioned SUN, we are transported 100 years into the future when a hidden planet is discovered in the same orbit as the earth but directly on the opposite side of the sun. Roy Thinnes, remembered from TV's *Invaders*, plays a famous astronaut involved in Operation San Probe. When he attempts to land on the newly found world, his craft crashes and he is rescued by a



Forrest J Ackerman studies with interest work of model maker & collector David Allen, now busy on RAIDERS OF THE STONE RINGS.

strange space vehicle manned by a Mondolian. There is an astonishing development—see next issue for Preview Pix & Story.

Christopher Lee plays a *sauerk* vampire (D) in THE MAGIC CHRISTIAN and will don his familiar cloak & fangs once again for TASTE THE BLOOD OF DRACULA!

Next year we'll see a true Frankenstein-1970 in HORROR OF FRANKENSTEIN.

THE MUMMY VS. THE WERE-JACKAL has had a title change to THE CURSE OF THE JACKALS.

Joan "STRAIT-JACKET" Crawford will star in the animated monster movie TROG . . . Robert "PSYCHO" Bloch's next will be THE HOUSE THAT DRIPPED BLOOD . . . Vincent Price will be un-nice again in SCREAM & SCREAM AGAIN . . . and DARK SHADOWS may become a motion

picture feature!

All admirers of Roman "ROSEMARY'S BABY" Polanski sympathize with him over the tragic murder of his wife Sharon Tate. We hope eventually he will return with his great talent to picture-making and direct, as scheduled, the science fiction work, DAY OF THE DOLPHINS.

FM fans Mark McGee & Dennis Muren have grown up, made a color monster film, EQUINOX, and Jack Harris (THE BLOB, 4D MAN, DINOSAURUS) will release.

FM fan David Allen has grown up and has in production a thrilling adventure in the Kong tradition, of Vikings, zeppelins & prehistoric monsters, called RAIDERS OF THE STONE RINGS.

FM collector Jim Danforth has grown up and will soon show us how exciting our Dawn World was WHEN DINOSAURS RULED THE EARTH.

Now, *MERRY MONSTERS*, let's look back some thirty years and find out the *GHOULISH GOSSIP* on Roland Bryce... It's a startling story of the *SILVER SCREAM* which I call...

# TYPE CAST!

NOW...AT LAST VENGEANCE SHALL BE MINE!

CUT! SORRY, ROLAND, BUT CAN'T YOU GET MORE SPIRIT INTO IT?

I'VE HAD ENOUGH OF THIS! NO REAL ACTOR HAS ANY BUSINESS GETTING INVOLVED WITH SUCH NONSENSE. I DIDN'T GIVE UP A STAGE CAREER TO PLAY HOBGOBLIN!

ROLAND, SWEETHEART, USE YOUR HEAD! I SWEATED BLOOD TO GET YOU THIS BREAK! THERE'S A DEPRESSION ON... ACTING JOBS ARE FEW AND FAR BETWEEN, BABY!

AND AS LONG AS YOU GET YOUR AGENT'S COMMISSION, YOU COULD CARE LESS WHAT THEY ARE... RIGHT, MANNY?

THE STUDIO FIGURES TO MAKE MONEY ON THIS HORROR STUFF, ROLAND... YOU MAKE A GOOD IMPRESSION AND THEY'LL COME SWARMING LIKE FLIES WITH OFFERS. IT'S A SPRINGBOARD, KID... RIGHT INTO THE CLASSY PARTS.

WHAT'S THE USE? THE MATERIAL'S ROTTEN... THERE'S NOTHING TO WORK WITH... BUILD A PERFORMANCE ON...

HOW 'BOUT THE BACK-ROUND STUFF... ATMOSPHERE ... LIKE YOU USED TO DO IN NEW YORK? IF YOU PLAYED A LOW-CLASS BROAD, YOU'D HANG AROUND THE DOCKS ... THAT KINDA THING?

MANNY... YOU MIGHT JUST HAVE SOME-THING!

IT WAS BIZARRE, EXCITING... JUST THE SORT OF SPARK HIS IMAGINATION NEEDED TO PUSH IT ABOVE THE FILM'S TEDIUM! AND ROLAND BRYCE WASTED NO TIME GIVING IT A TRY.

IT'S FANTASTIC! THE GRAVESTONES, THE WIND, THE CRACKING TREES... IT OPENS A WHOLE DIMENSION... OH YES THE FRIGHT I'M SUPPOSED TO PORTRAY VALIDITY!

HEY! WHO'S OUT THERE? WHO'S RUNNING AROUND?

THE SUDDEN CRY SENT HIM SCRAMBLING FOR COVER, HEART POUNDING WITH A HEADY MIXTURE OF FEAR AND EXHILARATION...

COULD RUIN MY CAREER, IF I'M CAUGHT CARETAKER'S A THREAT TO ME, JUST LIKE HE IS TO THE HUNCHBACK IN THE MOVIE... I FEEL ALMOST LIKE REACTING IN THE SAME VIOLENT WAY...

...NOW!

WACK!



YOU PULLED IT OUT OF THE FIRE, KIDDY! THE FRONT OFFICE LOVES THE RUSHES. THEY'RE ALREADY HANDING OUT A NEW SCRIPT TO YOU... NOT EVEN WAITING FOR THE PREVIEWS!



WELL... (HEH, HEH)... YOU DID SUCH A **GREAT** JOB IN THIS ONE, THEY **INSISTED** ON YOU MAKING ANOTHER HORROR FILM!

THAT WASN'T THE DEAL, NANNY! YOU DIDN'T ACCEPT THE SCRIPT, DID YOU... **DID YOU?**

LOOK, KID, YOU'VE NEW OUT HERE... WE CAN'T SUCK THE STUDIOS! BUT IF THIS SECOND FILM CLICKS LIKE THE FIRST, YOU'LL HAVE A REPUTATION, BE ESTABLISHED... THEN, WE CAN DEAL WITH THEM!



....**JUNK!** WORSE DRIVEL THAN THE FIRST ONE! MAD DOCTOR RUNNING AROUND STEALING CORPSES, MUTILATING THEM... WHAT CAN I DO WITH A PART LIKE THAT? WHAT COULD I EVER DO TO MAKE MYSELF RELATE TO IT?



IN DISGUST, ROLAND RUSHED OUT INTO THE NIGHT... STALKING THE DARK STREETS, REPEATING THE QUESTIONS OVER AND OVER AGAIN, UNTIL...





**BRILLIANT!**  
YOUR CLIENT GOES  
THROUGH THIS BIT  
LIKE HE WAS BORN  
TO IT, MANNY!

ROLAND IS A  
GOOD BOY...  
DOES ALL RIGHT  
BY THIS WEIRD  
STUFF!

STUFF'S NOT MUCH WEIRDER  
THAN LIFE! YOU SEE THIS MORNING'S  
PAPER, MANNY? SOMEONE STOLE A  
CORPSE OUT OF A FUNERAL PARLOR  
LAST NIGHT... THEY FINALLY FOUND  
IT, HACKED UP AND MUTILATED!

HAHA...  
WHOEVER DID IT  
JUSTA PEKED AT  
YOUR SCRIPT!



I WON'T EVEN LOOK  
AT IT, MANNY! DON'T  
YOU UNDERSTAND? NO  
MORE HORROR SCRIPTS!  
I'M SICK OF THEM... SICK!

SWEETHEART, DON'T GO  
PRIVA DONNA ON ME NOW!  
WE GOTTA KEEP YOUR  
FACE IN FRONT OF THE  
PUBLIC UNTIL THE QUAL-  
ITY STUFF STARTS ROLLIN'  
IN, OTHERWISE...



OKAY, MANNY.  
OKAY... WHAT'S  
THIS WATERPIECE  
ABOUT?

REAL OUTSY STUFF... YOU CAN  
DO A LOT WITH IT! YOU PLAY  
A DEVIL WORSHIPPER, LOTTA  
BLOOD SACRIFICES TO DEMONS...  
GIVES YOU A LOT TO  
WORK WITH

WHO'D WANT TO DO THAT TO A  
POOR MUTT LIKE IT WAS LAID  
OUT FOR SACRIFICE...

PROBABLY SOME  
KIND OF FANATIC  
... CALIFORNIA'S  
GOT MORE 'N ITS  
SHARE OF SCREWY  
CULTS AND  
RELIGIONS!



MANNY, YOU GOT TO GET ME OFF THE HOOK WITH THESE HORROR FILMS! YOU DON'T KNOW WHAT THEY DO TO ME... WHAT I HAVE TO DO TO MAKE ONE...

YOU GOT A BIG PUBLIC, KID... A FAT CONTRACT... IT'S KEEPING YOU IN THE MANNER TO WHICH YOU'VE BECOME ACCUSTOMED... DON'T KNOCK IT!

PLEASE, MANNY... IT'S DRIVING ME CRAZY! YOU DON'T KNOW WHAT I'M GOING THROUGH...

YOU'RE GOING THROUGH TWO QUARTS A DAY! TAKE THE PUSDEGE... AND LEAVE EVERYTHING ELSE TO UNCLE MANNY!

FILM AFTER FILM CAME AND WENT, EACH MORE HORRIBLE THAN THE LAST, EACH MORE DEMANDING IN THE DEPTHS THEY DROVE HIS OBSESSION IN PREPARING FOR THE ROLE...



HE CAME BUSTIN' IN LAST NIGHT, BEGGIN' US TO LOOK HIM UP! STARTED CONFESSIN' TO EVERY LOOPY CRIME ON THE BOOKS... WELL, YOU SETTLED WITH THE BAILIFF, YOU'RE WELCOME TO HIM!

GET ME SOME OTHER KIND OF PICTURE, MANNY... YOU'VE GOT PD! I CAN'T DO ANY MORE OF THOSE HORROR JOBS, I CAN'T... YOU KNOW I CAN'T...



EASY NOW KID EASY... YOU'RE RUN DOWN... EXHAUSTED... I'LL TAKE CARE OF EVERYTHING OKAY? JUST RELAX... RELAX!



ROLAND! EVERYONE'S WAITING ON THE SET... YOU HAVEN'T EVEN GOTTEN YOUR MAKE-UP ON...

HAVE YOU SEEN THE SCRIPT, MANNY? DID YOU EVEN LOOK AT THE SCRIPT? THE BIG CHANGE-OF-PACE SCRIPT?

OH, YEAH... TOO BAD KID! THIS IS THE LAST PICTURE ON YOUR CONTRACT... HORROR'S LOSING MONEY, YOU'LL BE ON YOUR OWN, MAYBE YOU CAN GET A DIFFERENT TYPE SCRIPT THEN...

BUT AREN'T YOU INTERESTED IN THIS ONE, MANNY? ALL ABOUT AN INSANE STRANGLER, DOESN'T THAT INTEREST YOU? DON'T YOU WANT TO HELP ME PREPARE?

**THANK YOU, MANNY, THANK YOU!** SO GLAD YOU'RE ABLE TO HELP! NOW YOU KNOW, MANNY... WHAT IT TAKES TO PLAY A ROLE LIKE THIS... YOU HAVE TO GET INTO THE CHARACTER... SUBMERGE YOURSELF INTO HIS EMOTIONS... HIS ACTS... HIS WORLD... NOW YOU KNOW, MANNY!

MR. BOYCE, EVERYONE'S STILL WAITING! AREN'T YOU READY YET--- **HEY!** WHAT'S GOING ON IN HERE?

JUST A LITTLE REHEARSAL... HUH HUH HUH... JUST A LITTLE RUN THROUGH... HEH, HEH, TO PREPARE...

THIS GENTLEMAN WAS GOOD ENOUGH TO HELP ME... TO HELP ME REHEARSE... HA HA HA HA HA HA HA HAAAAAAA... GOOD ENOUGH TO... **HELP ME...**

**HEY, SOMEBODY!** GET A COP... FR GOSH SAKE, **GET A COP!**

**EPILOGUE:** *The director peered in dismay at the sheaf of papers in his hand, then glared at the doctor standing in front of his desk.*

BUT THIS IS MONSTROUS! HOW COULD RELEASE-APPROVAL DATA FOR ONE MAN WIND UP IN ANOTHER'S FILE?

THE NAME SIMILARITY, SIR... BRUCE SHOULD HAVE BEEN RELEASED INSTEAD OF BRYCE!



OUT PATIENT CLINIC? WHAT KIND OF EMPLOYMENT INFORMATION DO YOU HAVE ON BRUCE, ROLAND?

OF COURSE BRYCE WAS PARLEY VIOLENT WHILE HERE... ONCE REMOVED FROM ACTING, HE ACTUALLY SEEMED A DECENT SORT...



JOB WITH A... **MOVIE COMPANY?** YOU'D BETTER CONNECT ME WITH THEM IMMEDIATELY...

THE DIRECTOR HELD HIS BREATH AS THE CONNECTION WENT THROUGH AND HE BEGAN HIS GUARDED INQUIRIES, THEN RELAXED AS CHEERFUL REPLIES SWIFT ALONG THE LINE TO HIM...

...HE'S TAKEN A MAJOR PART IN ONE OF YOUR PRODUCTIONS... GIVING AN OUTSTANDING PERFORMANCE...? NO, NO PROBLEM... WE WERE JUST CHECKING...

RESPONSIBILITY AND TRUST PROBABLY DID HIM A WORLD OF GOOD. WHAT'S THE NAME OF THE PICTURE?



IN THE SAME INSTANT AS THE TITLE WAS REPEATED OFF THE DIRECTOR'S TONGUE, BOTH MEN'S EYES RIVETED IN HORROR TO THE NEWSPAPER ON THE DESK BEFORE THEM

...THE STORY OF JACK THE RIPPER?!!!!

KNIFE WIELDING MANIAC STRIKES AGAIN

GOOD TO SEE OL' ROLAND IS ABLE TO START EARNING OUT A NAME FOR HIMSELF AFTER ALL THESE YEARS... BUT THEN WHAT ELSE COULD YOU EXPECT FROM SUCH A DEAD-BORED PERFORMANCE?



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FRANKENSTEIN



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PHANTOM OF THE OPERA



MOLE PEOPLE



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WOLFMAN



THE MAD DOCTOR



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A FULL SIZED,  
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DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

## COUNT DRACULA SOCIETY GAINING ATTENTION



BELA LUGOSI AS DRACULA

Recently many of you fans have been writing in to FM and myself in reference to the Count Dracula Society. The Society originated on the West Coast, and includes some of the most prominent movie producers and authors in the country. Gothic lovers are those who enjoy reading and discussing the horror classics,

horror movies, and now, newly accepted in the category, science-fiction. In existence since 1962, the Society meets each month to discuss Gothic literature and films. One of the main purposes of the organization is to present the annual Mrs. Ann Radcliffe Awards. She is considered the mother of Gothic literature, and her writings

include: "The Italian" and the "Mysteries of Udolpho." There are many members in England, and even as far away as Japan. Some of the more prominent members of the Society include: Robert Bloch, author of "Psycho," Father Brocard Sewell who

wrote the introduction to Father Montague Summer's books, Robert Wace, who directed "The Hunching," and Vincent Price. For all fans interested in joining the society, contact Dr. Donald A. Reed, 334 W. 54th St., Los Angeles, Cal. 90037.



Judging by this pretty participant, a monstrously good time is always had at a recent science fiction convention in Los Angeles, California.

## ASK GREG



GREG BAZAZ

1. Could you tell me the movies in which Clus Lee played Dracula?

Timothy Fessyth

ANS: HORROR OF DRACULA, DRACULA, PRINCE OF DARKNESS, DRACULA HAS RISEN FROM THE GRAVE.

2. How many pages were in the first issue of FAMOUS MONSTERS?

Cameron Vance

ANS: 66. That was 12 years ago, & we're still going strong!

3. Did Colin Clive play in any other movie besides FRANKENSTEIN and BRIDE?

George T. Cavender

ANS: He also played in

**MAD LOVE** with Peter Lorre.

4. Could you tell me who played the **PHANTOM OF THE OPERA**?

**ANS:** Lon Chaney Sr., Claude Rains, and Herbert Ross.

5. Did Lon Chaney Jr. play Dracula at any time?

**Don Oakes**

**ANS:** Lon Chaney Jr. played Count Alucard in **SON OF DRACULA**.

6. Was Bela Lugosi the only person to ever play Count Dracula?

**Brian Baritzkowski**

**ANS:** No. Chris Lee also played the Count although there is a constant argument as to who played it better. Also John Carradine has played the Thirsty Count.

7. Please tell me the price of your paperback **FAMOUS MONSTERS STRIKE BACK**?

**Deborah Scott**

**ANS:** It is available for 75 cents from Famous Monsters Back Issue Dept. Box #5987 Grand Central Station New York, N.Y. 10017

8. Did Boris Karloff ever play in a movie called **DOOM OF DRACULA**?

**Freddy Simmons**

**ANS:** Many house movies are cut parts of longer movies with a different name. From your description it sounds like the movie **HOUSE OF FRANKENSTEIN**.

9. Who was it who played the mad scientist in **HOUSE OF DRACULA**?

**ANS:** Onslow Stevens played the scientist infected by the blood of Dracula.

Since the first issue of the Graveyard Examiner, we've received overwhelming amounts of mail from all you fans, and we're glad

to see that the Graveyard Examiner is becoming so popular. Due to the large amount of mail, this issue of GE is almost entirely devoted to letters and amateur drawings plus a few photos. Remember, if you have a question, a gripe, or you just want someone to talk to, write:

Graveyard Examiner  
c/o Famous Monsters  
Magazine

P.O. Box #5987  
Grand Central Station  
New York, N.Y. 10017

## NEWLY FORMED FAN CLUB

The Marcel Delgado Appreciation Society is a nation-wide organization devoted to the serious study of special visual effects in motion pictures. Although primarily concerned with Marcel ("King Kong" "Son of Kong" etc.) Delgado, the films of other artists such as Ray Harryhausen, Eiji Tsubaraya, Jim Danforth, John P.

Fulton and other are studied as well as the men themselves. The club is represented by Mrs. Willis O'Brian in the Los Angeles area. Fans interested in this promising new fan club should contact:

The Marcel Delgado Appreciation Society  
c/o Ernest D. Farina, Jr.  
3030 Ellen St.  
Irving, Texas 75060

## FANS OF THE MONTH



**Lagoon Lou** — Water monster fiends will turn into the kind of thing which surfaces every thousand years to zoom-eye the latest horror picture at the nearest drive-in. By Basil Wolverton.



**FM Fan David Wood**



**Master monster Charles Adair.**



**KEN CRAWFORD**  
Monster Club Member  
Since '64.



**FM Fan Ronnie Wright**



**Amateur drawing of Lon Chaney Sr. as the Phantom, by FAMOUS MONSTERS fan Bruce Couch.**



**To Karloff, with Love. RANDY RASMUSSEN**

## TOP TEN CONTEST

The Graveyard Examiner wants to know what you think are the top ten horror films made. To vote for your ten favorite horror send a postcard to:

Top Ten  
The Graveyard Examiner  
Box 5987  
Grand Central Station  
New York, N.Y. 10017

Every vote will be tabulated, and results will be announced in a future issue of FM. Hurry and get those postcards in!!

# YOU AXED FOR IT

From 500 requests we have picked these pictures we are sure many of you will appreciate seeing in print. If you have a special favorite, let us know by writing to Warren Pub., 22 East 42nd Street, New York, N.Y. 10017, and Dr. Acute will do his worst to oblige you in a future issue.



"Something different" is this eerie still which we hope will bring an icy chill to David Brown, Louis Andreasik, Sammy Bennett, Peter Miller, Beatrice Rim, Francesco Diamanti & Mike Krchma. It's from OPERATION GOLOMA.



Kills & thrills as **KILLER APE** waltzes with Johnny Weissmuller for Michael McCoy, Mike McKey, Doug Wray, Bob Pope, Rich Glynn II, Aaron Bleniek, Timothy Clark, Tom Gillingham, Randy Byrn, Steven Goodman, Greg Adams and Mile Gvajic.

# YOU AXED FOR IT



Gwangi the Great is so great that we show you two pictures of him on a rampage in Ray Harryhausen's **THE VALLEY—WHERE TIME STOOD STILL**, coming soon from Warners-7 Arts. These action shots of the great new animation adventure are shown for VAN ESSA, MARK McGEE, DAVE CLARK, JON BERG, JOHN POUND, BONNIE EVANS, DIERKE ENGLE, DICK ANDERSON, TIM KIRK, GREG BEAR, DAN GARRETT, MONTE CHRISTIANSEN & NEAL CLARK REYNOLDS.







We hope this stretches the OUTER LIMITS of the imaginations of Carmen Minichella, Fred Hinck, Doug Mills, John Ballentine, Fred Canaway, Jr., Steve Sheets, Frank Burns and Mark Ekwinski.



FRANKEN

# CONCLUSION

Final Episode of the Exciting Filmbook Based on the Classic Picture that made BORIS KARLOFF a Legend

## WHAT HAS GONE BEFORE

The Monster is Alive!

And it has just killed Fritz, Dr. Frankenstein's assistant. In a final effort to keep the monster under control Dr. Waldman and Dr. Frankenstein struggle with the new creation, attempting to drug it.

They have just succeeded when Elizabeth (Victor's bride-to-be) and Victor's father appear at the door.

"He must not see the monster!" Waldman cautions.

NOW ON WITH THE STORY . . .



# STEIN



The Graveyard—birthplace of horror to come! Where the story of Frankenstein begins! . . .

## Chapter 15 THE CREATOR COLLAPSES

"What's that?" the Baron asks. "Well, what's the matter with you? You look as though you'd been kicked by a horse! Where's Henry?"

Victor stutters, "Why—"

"Well?"

"He can't be disturbed just now."

"Oh, can't he?" jeers the old man. "I'll soon settle that nonsense!"

"Victor—where is he?" Elizabeth queries.

The Baron is becoming irritated. "This place seems to drive everybody crazy!" He hears a noise behind him, on the stairs. "Good heavens! What's that?"

He turns to see Waldman entering the room.

"I—I beg your pardon. I am Dr. Waldman."

The Baron smirks. "Oh, are you? I'm Baron Frankenstein. Perhaps—perhaps you know what all this tommyrot is about? I'll be shot if I do!"

"I would advise you to take Henry away from this place at once!" Waldman urges.

"What d'ye suppose I'm here for? Pleasure? Ha! Well, where are you, my dear?" The Baron turns around, looking for Elizabeth, and soon he finds her. "Oh—there you are! Well let's go see what's up all those stairs. I don't know how the Deuce I'm going to get up 'em . . ."

36

Elizabeth & the Baron begin the difficult ascent of the stone-gray steps, she helping her afflicted father-in-law-to-be and he mumbling to himself. Victor starts to follow behind them but Waldman places his hand on his shoulder, halting him.

"Leave them alone," Waldman advises.

Presently the two reach the head of the stairs and Elizabeth goes to the laboratory door. She taps on it lightly. From inside, Henry's voice is heard: "Come in."

The distraught tone of voice is discernable. Elizabeth opens the door and enters slowly. Henry, turns to face her, a strange look on his face.

"Henry—" she mumbles.

He rushes toward her. "Elizabeth!" Henry collapses from the compounded worry, which Elizabeth's arrival has aggravated; and as he falls on his face in a few feet before her, Elizabeth gasps and scurries in. The Baron hobbles behind her.

"Henry?" she cries. "Victor! Dr. Waldman! Come quickly! My dear—what have they done to you?"

Victor & Waldman hurry in to see Henry unconscious in Elizabeth's arms. Henry groans: "Oh, it's all my fault . . ." The Baron takes command of the situation, joining with the others to carry his son over to the cot.

The Baron shouts, "You got any old brandy?" Waldman nods. "Quick, quick, quick, quick!"

Waldman hurries away and fetches the doctor and is about to place the spoon at Henry's lips when the Baron yanks it away sharply. "Here!" he asserts. "I'll do that!" The Baron tilts it to Henry's mouth and he swallows it voraciously. "Now, drink... drink this... There, there—that's better! I'm going to take you home with me, Henry."

Henry's eyes flicker open weakly and he mumbles, "No—I can't! My work! What will happen to the records of my experiments?"

"We will preserve them," Waldman volunteers. Henry gulps. "And... er..."

"I will see that he is painlessly destroyed."

He looks up at Waldman insecurely.

"Yes, yes," Waldman reassures. "Leave it all to me."

"Poor Fritz!" Henry groans. He slinks back into the darkness of sleep. "All my fault... Oh—"

Elizabeth wails: "Dear Henry! You can't do any more now! You must come home until you get well again. You'll soon feel better—" She looks uncomfortably around at the secured mill. "—when you get out of here."

#### Chapter 16

#### DISSECTION DEFERRED

Waldman remains in the watch tower to dispose of the Monster. He places the gigantic creature upon the operating table in the laboratory and begins his attempt to annihilate the Monster; however, he cannot bring himself to destroy it unless the method used is without suffering, even the he who might be affected thruly is without a double inhuman—or rather, superhuman...

Instead, he places the Monster in a scientifically induced coma until a satisfactory method of destruction can be discovered. After a long period of meditation he arrives at the proper solution: dissection. The Monster must be taken apart, just as he was created—piece by piece. He goes to a nearby desk, making an entry in Henry's journal:

Wednesday, 7:30 pm

*Increased resistance is necessitating stronger and more frequent injections. However, will perform the dissection.*

He closes the book and turns to the instrument pan beside the table. He gathers together the scalpel, forceps & scissors, placing them on the operating table. He begins to work on the sheet-clad figure, uncovering the Monster's chest. It is imperative that he first stop the action of the heart.

Unseen and totally unexpected, the Monster's hand rises up slowly behind Waldman and seizes the doctor's neck. The Monster rises up on the operating table, crushing Waldman's neck with both hands. Waldman gurgles, struggling to free himself—but in vain. A tiny, almost unheard snapping noise is heard, and Waldman falls to the floor—dead.

With omnipotent magnificence and an aura of everpresent evil, the Monster lifts himself from the table and stumbles out of the room. Rambling down the hall, he looks about with awe & anger as he searches frantically for an exit. He finds one door but it is locked and leads only to another room. At last, he comes upon the door to the outside—to freedom. He slams his ghastly fists upon the already-rotting wood, crashing it open and he shambles out thru the door...



The Monster is alive and well! Villagers Beware!



Dr. Frankenstein awaits a seemingly certain death at the hands of The Monster.

## Chapter 17 SON OF FRANKENSTEIN

As if in total ignorance of the impending, inevitable disaster, the sparrows & hummingbirds chirp & twitter about the trees in the garden of Baron & Frankenstein. Beneath the pale blue sky, Henry & Elizabeth are sitting in the garden.

"It's like Heaven being with you again," he sighs.

She replies, "Heaven wasn't so far away all the time, you know."

"I know but I didn't realize it. My work! Those horrible days & nights! I couldn't think of anything else!"

"Henry—you're not to think of those things anymore. You promised."

"All right," he says, "Let's think about us. When will our wedding be?"

Elizabeth murmurs, "Let's make it soon."

"As soon as you like."

Before long, the Baron, Henry, Elizabeth, Victor & the friends of the family are gathered in the ancestral home. The now-jolly Baron stands in the parlor along with the others. On the table beside him is a transparent display case, containing the remnants of an old wedding cake—a large, red heart, in the center of which is the plastic figure

of the bride & groom. Around the couple is a string of long-withered flowers.

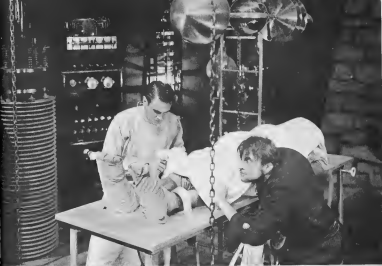
The Baron steps over to the table, removing the glass cover from the case. "For three generations these orange blossoms have been worn at our weddings." He smiles at the crumbling corsage and places it on Henry's coat. "Your great-grandfather wore this, Henry. Looks as good as new now, eh?" he laughs. "And here—" The Baron turns and gives another carnation to Victor. "Here's one to make the best man look still better."

As the people about him flock around them, the old man chuckles at his joke and Victor grins. "Thanks, Sir."

The Baron hands a dully shining necklace to Henry, with the solemn words: "Thirty years ago I placed this on your mother's head, Henry. Today you'll make me very happy by doing the same for Elizabeth. And I hope—I hope in 30 years' time a youngster of yours will be carrying on the tradition. And now—now, how about a little drink, eh?" He lifts his glass aloft, saying: "Very good health—to the health of a son to the house of Frankenstein!"

They all raise their glasses for the toast and repeat: "A son to the house of Frankenstein!"

Victor goes out on the balcony and looks down at the teeming group dancing & skipping about thru the streets.



A good picture of the laboratory of Frankenstein, R.C. (Before Creation).

#### Chapter 18 THE FASCINATED FIEND

A few miles away the gaiety is nonexistent, for the hideous Monster, after having freshly slain Waldman, roams thru the forest. But it seems that Nature has provided a silent gaiety—that of the blooming bouquets & the most fancifully adorned trees of the newborn Spring. The birds are singing & flying about happily overhead. The sweetness of fresh air creeps shyly thru the forest until even Henry's evil creation senses it. Mistreated as he has been, he gropes amidst the bushes and marvels at a new sensation—a new atmosphere—, of peace & quiet. The forest, the birds, the furry brown squirrels—Nature—are his friends.

Not far beyond lies the little shack of Hans Kramer (*Forrester Harvey*), the woodman. Hans is sawing a log for firewood in front of his door, while beside him his little daughter Maria (*Mortyla Harris*) fondles her kitten, which purrs and nestles about her.

Hans sets his saw aside and tosses on his hat. "You stay here, Maria. I'll go take a look at my traps, then we'll go to the village and have a grand time, eh?"

"You won't be long, Daddy?" she asks, cradling the kitten in her arms.

"Oh, no. If the townsfolk come, tell them I'll be

back soon."

"Daddy, won't you stay and play with me a little while?"

"I'm too busy, darlin'," he replies. "You stay and play with the kitty, eh?"

"By, Daddy."

"Goodbye! Be a good girl, now!" And Hans disappears in the distance as he walks along the moss-covered path.

Maria puts the kitten down, saying, "Come on, kitty!" She goes to the lake beside the shack, the kitten tagging along behind her, and she kneels down on the flower-clad bank. She picks a fragrant bouquet of the daisies that abound about her and smiles up at the sunlight that plays thru the sky.

Hidden in the bushes, the Monster watches with fascination. There is a being like those he had met, except that she is female and smaller. He finally decides to investigate more thoroughly. The Monster emerges from the brush and lumbers over to Maria.

As he stands before her, she glances up at his eerie face, squinting slightly from the sun. She gasps, lifting the flowers to her lips, but soon the surprise disappears and she goes to him, quite unafraid.

"Who are you?" he inquires in a tone of voice he had never before encountered. He stares dumbly at her. "I'm Maria. Will you play with me?"



Nearby villagers are in an uproar over the strange happenings of Castle Frankenstein.







The Monster views the angry crowd from the top of the old mill.

She takes his hand, leading him over to the lakeside, and he sinks heavily to his knees, sitting beside her. She smiles and he does likewise. He is at long last happy, for finally someone has been kind to him.

"Would you like one of my flowers?"

He grunts approvingly and she proffers a posie. With gentle care he takes the flower, holding the fragile blossom with unerring delicacy. Surprised & bewildered, he looks at little Maria, who grins happily at her new playmate. She sorts her flowers, sharing them with the Monster, and she playfully divides them:

"You have these and I'll have these," she says. "I can make a boat."

She takes one of the dainty blossoms and tosses it out on the lake.

"See how mine floats?" she beams.

The Monster is delighted. Such lovely little things, these flowers, and they look even more beautiful when they float! Erupt, he throws petal after petal onto the water, granting happily as he watches each unfolding flower bob about. This interlude continues until the Monster sees that he has no more flowers...

#### Chapter 19

##### The Censored Chapter: THE FLOWER THAT SANK

The Monster glances quickly down at his empty hands. There are no more pretty flowers. He looks

up at Maria. There is an equally pretty little girl. Oh, how beautiful those little blossoms looked when they floated, he recalls. *Would not a little girl look just as beautiful if she floated?*

He reaches forward, smiling, and he takes hold of Maria lightly, lifting her up. She giggles, thinking her new friend wants to play with her, but then she sees what is going to occur—

The Monster hurls her into the lake, she screams, and he looks on silently, blankly as she bobs up & down, finally sinking with a splash of blue sky & water. He is perplexed & distraught: Maria did not float. He grunts somewhat angrily and stalks away, confusion, playing havoc thru his mind. He takes another glance at the lake, still agitated from the little girl's submergence, and a twinge of remorse softens his cadaverous countenance.

#### Chapter 20 SOUND OF DOOM

A group of villagers frolic around Castle Frankenstein, dancing to the tempo made by clapping their hands on their knees. While inside the medieval manor, Elizabeth has donned her wedding gown. A bevy of beautiful bridesmaids swarm about her, incessantly bedecking her in preparation for The Big Day.

Henry arrives and Elizabeth rushes out into the hall to meet him. Henry holds her hand and looks lovingly at her.

"Henry..."

"Elizabeth!" he whispers. "Oh, how lovely you look! You shouldn't be here!"

She glances about nervously, then says, "I must see you for a minute!"

"Why?—What's the matter?"

Elizabeth returns to the room, turning uneasily to the bridesmaids. "Could you leave us for a moment?"

"Why—of course," one answers. They scurry away, somewhat bewildered.

Henry goes to Elizabeth and resumes the conversation: "Now, what is it?"

"I'm so glad you're safe!" she gasps, leaping into his arms.

"Safe?" he echoes. "Of course I'm safe! But you look worried—is anything wrong?"

"No, no—forget my foolishness." She seemingly is trying not to worry Henry more than is necessary. "It was just a mood. There's nothing the matter."

"Of course, there isn't!"

But then, once more, Elizabeth loses her composure. "Henry, I'm afraid—I'm terribly afraid! Where's Dr. Waldman? Why is he late for the wedding?"

"Oh, he's always late. He'll be here soon."

"Something is going to happen," she murmurs. "I can feel it. I can't get it out of my mind."

Henry reassures her: "You're just nervous—all the excitement and preparation."

"No. No—it isn't that. I've felt it all day," she contends, looking up strangely. "Something is coming between us! I know it! I know it!"

"Sit down and rest." He tries to calm her. "You look so tired!"

She sits down, reflecting, "If I could just do something to save us from it..."

"From... what, dear?" he inquires, swallowing hard. "From what?"

Elizabeth rises to her feet again. "I don't know. If I could just get it out of my mind! Oh, I'd die if I had to lose you now, Henry!"

"Lose me?" he laughs. "Why, I'll always be with you!"

"Will you, Henry? Are you sure? I love you so!"

"Sure. How beautiful you look!" he sighs.

Suddenly there is a knock at the door. Elizabeth, already quivering from fear, leaps back a little in surprise and terror. "What's that?" she babbles. "What's that?"

Victor excitedly bursts into the room. "Henry!—Dr. Waldman...!"

Henry scurries out the door after him and Elizabeth tries to follow but Henry returns to restrain her.

"Henry—don't leave me!" she pleads.

"No, darling—you stay here." With that, he closes and locks the door, leaving her imprisoned in the room.

"Henry! Henry!" she shrieks.

Henry senses—knows—that the Monster has all but left his life, and Victor adds to his frustration: "Dr. Waldman's been murdered in the tower!" Henry is paralyzed as Victor continues, "The Monster—he's been seen in the hills, terrorizing the whole countryside!"

Before Henry can inquire further, the stillness of the manor is disturbed by an interloper—a low but horrifying savage growl, issuing from above them.

"He's in the house!" stammers Henry. "He's up-

stairs!"

The two, soon joined by others in the house, pursue the sound thru the upper rooms of the Castle, hurling furniture & clothes aside and tossing everything helter-skelter onto the floor, in search of the Monster. But even after this much ado, nothing new is uncovered. They continue to search the rooms frantically until again the air is rent. The second growl resounds thru the chateau but seemingly from a different source.

Henry wheels about, stopping Victor. "In the cellars!"

Henry & Victor rush out of the room and dash down the stairway, still desperate. Apparently the Monster is trying to lead them on a wild goose chase, to conceal his true destination.

## Chapter 21

### THE BRIDE & THE BEAST

Elizabeth paces the floor in the room, upset by being locked in by her husband-to-be. She cannot understand his reason for doing so. She sits down on the cushions, clasping her bouquet of flowers tightly. Her vexation is mirrored in her eyes and her brows wrinkle with worry beneath her flaxen hair.

Behind her, unseen and silent as a smoke ghost, the Monster steals silently thru the open window into the room. He quietly advances toward Elizabeth, who sits with her back to him.

Standing directly behind her, the Monster extends his pale iron-fused hand, as if to touch her on the shoulder, but she senses him and leaps up, whirling about. She sees the deathly face of the Monster and emits a shrill scream.

She backs away in utter terror, dropping the flowers, and she tries to escape from the room—but the door is locked.

She retreats from the horrifying creation staring menacingly at her and rushes around the room, screaming, the Monster still pursuing her.

She recoils against the door and the Monster leans forward slightly, peering at her with the eyes of a madman.

Again she screams. Henry, hearing her, gasps: "It's Elizabeth!" Instantly he dashes to the room, with Victor following a slight distance behind. Soon all the members of the family are swept into his wake as he crashes the full weight of his body against the door, battering it, and it ultimately topples in. The room is deserted, except for Elizabeth, lying near the door probably having fainted.

Henry rushes to her side, taking her in his arms, and he hears her mumbling, terrified in her semi-conscious state: "Don't let it come near! Don't let it come near!"

He soothes her. "It's all right, darling."

But that is far from the truth.

## Chapter 22

### "IN THE MIDST OF LIFE THERE IS DEATH"

Outside there is another scene of tragedy. Hans enters the village and parades grim-faced & hypnotically thru the street, the dripping wet, limp corpse of little Maria draped across his arms. As he silently passes amongst the celebrating villagers with his dread burden, they gradually discontinue their rejoicing.

One of Maria's playmates, a little fair-haired



The Monster is shown attacking Dr. Frankenstein, as the angry crowd stares, horrified.

girl, sorrowfully spies her. "Look—Maria!"

The merriment eventually fades into regret and the song of marriage becomes a mournful dirge. Hans solemnly marches toward the Burgomaster's manor and an angry mob is collected behind him. The faming mass halts before the chateau and the assembly roars, shouting loudly for retribution. It is necessary for the police to restrain the mob from breaking into the building.

The Burgomaster, Herr Vogel, perceives the uproar and goes out on the balcony to investigate. He holds up his hands, grunting: "Silence! What is it? What is it?"

Hans cries, "Maria—she has drowned!"

"My poor man!" he sympathizes. "But why do you bring her to me?"

"But . . . she's been murdered!"

The throng grumbles in confirmation, also actually they know nothing at all about it.

"Silence!" The mob is quieted. "I'll see that justice is done! Who is it?"

The crowd bellows furiously.

Elsewhere, as Henry emerges from the room in which Elizabeth lies in shock, he is confronted by the impatient Victor.

"How is Elizabeth now?" he queries.

"I don't know," mutters Henry sadly. "She's still in a daze. She just looks at me and says nothing." He is apparently greatly disturbed.

"Pull yourself together! She'll be all right."

"Our wedding day?" Henry moans.

Victor reassures him: "The wedding day will only be postponed a day at most."

But Henry is not sure. "A day? I wonder! There can be no wedding while this horrible creation of mine is still alive." He lifts his trembling hands, peering at them abhorrently. "I made him with these hands and with these hands I'll destroy him! I must find him!"

Henry starts to scurry away but Victor stops him. "I'll go with you!" He seems equally enthusiastic about killing the Monster, if only for the sake of Elizabeth's safety.

"No—you stay here! Look after Elizabeth. I leave her in your care—whatever happens. Do you understand? In your care!"

Henry races outside, where Vogel is organizing the search party.

"Quiet!" Vogel orders the swarm of villagers. "Ludwig—" One of the villagers steps forward. "—you will search the woods." The aged Burgomaster shakes a wrinkled finger at about a dozen others, saying, "These are your group." He turns to Henry. "Herr Frankenstein, you will take to the mountains. These are poor people." He points to another group. "I will lead the third group, by the lake."

Vogel then faces the entire gathering, issuing final orders: "Remember—get him alive if you can, but get him!" The mob roars. "Search every ravine, every crevasse, but the fiend must be found!" Again the mob roars. "Are you ready?"

The mass roars its assent.

"Light your torches and go!"

Murmuring loudly, the crowd sets fire to its torches and marches on thru the streets, and the bloodhounds bark noisily as they are led to the hunt. As the venomous mob parades menacingly from the village, a few old women watch from their windows and cringe fearfully. The howling of the bloodhounds echoes to & fro, almost drowning out all other sounds.

As the sun advances ominously toward the horizon and evening approaches menacingly the group divides into the three groups, each going to its respective location.

"Frankenstein—the mountains!" Vogel shouts. "The woods—Ludwig! The lake—on this way!"



The Monster and the child by the lake. Bottom photo shows a scene never seen by the public—when the Monster, thinking the little girl will float (like the flowers), hurls the child to a watery death.



The three parties prowl stealthily thru the woods, the mountains & all surrounding areas, remorselessly seeking out the Monster. They are all in determined pursuit of the inhuman fiend who slew an innocent child. Vogel's group loads into several small boats, paddling across the lake to the other side. The dogs howl & bay incessantly. Henry's men amble up the mountain, racing along among towering rocks & craggy peaks.

High above them, in the safety of his mountain lair, the Monster looks down on the group and growls hatefully at them.

Henry halts his followers and shouts: "Come on, boys—keep together! Now, you search there, and the rest, come with me!"

As the group continues the hunt one of the constables is jerked out on a tangent by his bloodhound, who scents the Monsters' trail. The dog dashes away, dragging the constable along.

"Herr Frankenstein!" he calls. "Herr Frankenstein!"

Suddenly he finds himself standing before the Monster. . . .

As Henry leads his group onward, the orderliness of the assemblage is nearly eaten away by a fearful scream, and panic almost takes hold. Nevertheless, bound by grim, unbending determination, they manage to stay together and rush to the scream's point of origin. They find the constable, badly-injured and sprawled weakly on the ground.

"Which way did he go?" demands Henry. "Tell me—tell me!"

The man lifts an accusing finger with great difficulty, pointing out the direction of the Monster's flight. "Over there!"

Henry singles out a couple of his men. "You two stay here and take care of him. The rest—follow me! Come on, quick! Come on!"

They make their way cautiously thru the mountain crags, peering into each & every possible hiding place; and various of the villagers, thinking that they have seen a glimpse of the Monster, hurry off toward the supposed fiend. The others rush away after them, leaving Henry stranded as he begins ascending a large boulder. Before long, the distance between him & the villagers become greater, and soon they are practically out of sight.

"Come back!" Henry screams. "This way!"

But they cannot hear him for their own shouts & the baying of the bloodhounds. Eventually, however, they reach the edge of a cliff and realize that their leader has disappeared. Unable to see him anywhere, they call for him without result:

"Herr Frankenstein! Herr Frankenstein! Where are you?"

A villager recognizes a dark form high above and points to it, screaming: "I think he's up there! Follow me, quick!"

## Chapter 23 PERILOUS ENCOUNTER

Henry gropes thru the scattered boulders, seeking out his group. He goes to the edge of a rock shelf, calling "Hello!" to those of his cohorts still below. A few feet behind him, the Monster watches with devilish attention from among the rocks. Henry wheels about to leave, but suddenly—

He is confronted by his colossal creation—the Monster! Standing face to face with his fate, he trembles inwardly. He is gripped by terror . . .



The grief-stricken father carries the body of his drowned daughter to the village, as all look on in dismay.

seized by horror . . . clutched by fear . . . and accosted by Death.

"Help!" he shrieks. "Help!"

The villagers hear his cry. "Listen! It's Frankenstein! That way!" They dart swiftly in the direction their acting-leader indicates.

Henry, wielding a burning torch, swings it at the Monster but discovers to his chagrin that he only brushes it aside nonchalantly. The Monster's hand snaps out sharply, seizing Henry by the neck, and he nearly crushes his collar bone.

But instead of strangling him to death, the Monster hurls him to the ground.

With some effort, Henry rises to his feet, backing away slightly. Gaping fearfully, he stumbles past a huge chunk of wood. He glances at it hopefully, then seizes it frantically. He swings it at the Monster as he charges forward, hoping that it will hit its mark, but his opponent fells him quite easily with a single blow. Henry collapses unconscious, a tiny stream of blood flowing from the corner of his mouth.

The Monster advances toward his fallen creator but is distracted by the sound of the crashing villagers. Knowing that such a mass could easily dispose of him, he gathers Henry under his arm, half dragging him as he flees from the mob. He wishes to take revenge on his creator for the monstrous crime of creating him. The Monster lumbers away, down the mountain.

The villagers arrive upon the scene with their torches & hounds in time to see the Monster depart. One old man sees the fiend and points at him and immediately the mob thunders after him.

Glancing back occasionally in his flight, the Monster makes his way somewhat fearfully thru the countryside, at last coming upon a deserted

windmill. He hurriedly darts into the old structure for safety and with Henry still clasped under his arm ascends the ladder to the roof.

Outside, the villagers are trying to batter down the door, unsuccessfully.

The Monster, reaching the roof, drops Henry heavily to the flooring and looks confusedly about at his new surroundings. He gropes to the window nearby, looking down at his hunters. He growls murderously at them.

Henry revives to find himself near the ladder, with the Monster—looking the other direction—dreadfully close by, and he starts to crawl silently toward the ladder, trying not to attract his creature's attention.

But the Monster glances around and spots him. The creature growls and attacks Henry, hurling him across the floor, but Henry manages to stagger to his feet. He runs from the Monster, darting behind the axle which turns the mill's vane, and the Monster pursues him. It is a grim game of hide-&-seek as he & the Monster peer at each other thru the spokes of the axle, Henry making sure always to keep the axle between himself & the fiend.

Considering death a better fate than slow decapitation at the hands of the Monster, Henry makes a fear-lined bid for his safety, dashing toward the railing. He tries to leap down to the ground far below but the Monster seizes his collar, pulling him up again. He wraps his clawlike hands tightly about Henry's neck, choking him, as the villagers directly below look up with awe & concern.

Soon the gigantic arms of the ever-vengeful Monster begin to ache from the load. He releases Henry, who is hurled down into the blackness of night, but his lethal descent is fortunately de-



Dr. Frankenstein is all choked up by his creation.

deflected by one of the rotating mill vanes. He is sprawled upon the vane until it moves around, whereupon he crashes heavily to the earth. The villagers scurry to his prostrate body, while above them the Monster gazes down with wonder.

"Frankenstein! Frankenstein!" they mutter. "Bring him down to the village and let's take him home!"

#### Chapter 24 FIERY EXECUTIONER

As several of Henry's cohorts bear his body from the mill, the others swiftly set fire to the foundations of the crumbling structure. The flames soon are licking up around it and the Monster, shielding his face with his hands, runs to & fro in mortal panic. Pillars of red-orange fire streak skyward against the ebony night and the flames grow larger & mightier & deadlier.

The heat becomes unbearable.

The Monster shrieks and whirls about madly, pounding on the rail with flattened fists, and he screams curses in a language like nothing ever heard before, unknown to all that be.

The flames cling to the mill and dart hungrily about it and as the Monster races about on the roof, smoking timbers crash down on all sides. The

sparkling embers of the vanes are blown about his tattered & singed raiment and he lifts his pallid hands to shield his fiery countenance. He beats on the window as geyzers of smoke & fire roll swiftly toward him. The Monster roars in agony, his grotesque gurglings & screams echoing endlessly thru the night, and he leaps fearfully aside from the ghastly assassin of flame.

*Fire—that which the Monster dreads meet of all—has been fatefully appointed as his executioner!*

Then, suddenly, the Monster turns to see Death, riding on a juggernaut of flaming wood, bearing down upon him. He screams and is thrust under into the tumbling waves of fire by the fallen beam, which pins him inescapably to the smoking boards. He roars coarsely, in an animal-like voice, and is faced with the burning sparks that sear his face.

The Monster, in the throes of death, shrieks for revenge . . . revenge . . . revenge—!

The sheets of smoke & curtain of embers curl over his throbbing body and the pillars of flame crash down on him in a fahrenheit of heat. Scarlet mololiths!

The crimson-caped mill is silhouetted against the billowing clouds in the darkness, with the Monster but a tiny dying speck in the fiery spectacle.

From dust to ashes.

Death of a monster.

Birth of a legend....



THE END? (We know better!)



1963 YEARBOOK



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## TERRORS OF THE

# MAN EATING PLANTS

... not to overlook  
woman eating plants

The WOMANEATER itself appeared on the screen for the first time 10 years ago. It came from the Upper Amazon. George Conouris, sinister doctor, brought "It"—the ju-ju plant—back to London. In his mad lab, the crazed Conouris attempted to revive the dead by chemical means & electronic equipment. Young women lured to his lab become victims of the mad scientist's quest for the secret of revivification, as they are fed to the hungry ju-ju tree. Two girls are entwined by the flaring tentacles of the devil tree and eaten alive so that Conouris can later extract a life-giving liquid from the arboreal people-eater. In the end, for a change of pace, the old ju-ju does a chew-chew job on George.



Hapless heroine in clutches of **THE WOMAN EATER** in Columbia's 1959 release.



Dr. Decker shows Sandra (Claire Gerton) how his garden grows. Later it grows on Sandy! from KONGA.

Michael Gaugh, in Herman Cohan's color KONGA, screams as his dream plants turn into nightmares.



## nite & day of the truffids

In 1963 Allied Artists offered us, in color, a screen adaptation of the late John Wyndham's world famous novel **THE DAY OF THE TRIFFIDS**.

Hollywood called **TRIFFIDS** "a vegetarian version of **THE BIRDS**" and referred to the walkie-talkie trees as "carnivorous chlorophyll".

Celestial fireworks from a meteor shower first cause practically everyone on earth to go blind, after which seeds from space sprout from the shattered meteors—and grow to mobile plants.

*Rex! Rex!—the truffids come!*

But what if you're blind?

Said critic "Tute" of *Daily Variety*, "*Triffids* as *Celestas* looks like a Walt Disney nightmare and sounds like a cauldron of broccoli cooking in a witchin' kitchen."

Earth germs killed the invaders from Mars in **WAR OF THE WORLDS**; in **DAY OF THE TRIFFIDS** it was simple sea water that dissolved & destroyed the deadly plants.

## death's devil tree

Devilry was offered again in **FROM HELL IT CAME** (Allied '57) when an atomic research group went to a Pacific island to care for natives suffering from radiation burns.

The local witch doctors blamed the Americans for deaths caused by the "Black Plague". Even the chief died.

Son of the chief was put to death by the power-seeking principal witch doctor, excuse to the tribe being that the young man had become too friendly with the enemy, the Americans.

Before he died, the young chieftain swore: "I'll be back! I'll return from the grave for my revenge!"

When the warrior returns he is no longer recognizable as human.

*He has become a weep-tree!*

And you can bet a limb his bite is worse than his bark!

The "it" from Hell returns from Death's domain to—



Getting bushed by an octoplant on **THE ANGRY RED PLANET** (AIP 1960).

Stalk!  
Kidnap!  
Kill!

Now here's a strange thing:

This is one of the rare pictures we happened to miss as we have to depend on reviews of the time. Well!

"Near!" of *Variety* reported on the demise of the tree-man thusly:

"It is eventually toppled into quicksand by a

bullet."

But James Powers of *Hollywood Reporter* tells us that—

The death of Chief Walking Tree is "just a question of driving further and fatally into his heart the dagger that failed to keep him dead the first time."

So, you take your pick: bullet or dagger.

Which did YOU see? (If you were aroused 12 or 18 years ago—or saw it since on TV.)



A classic. Charles Laughton as HG Wells' "Dr. Moreau" in *THE ISLAND OF LOST SOULS*. The Master of Mutation admires the orchid whose evolution he has forced thru millennia into its future form.



Death comes to a werewolf as Warner Oland, lycanthrope, dies with his head crushing the mystic-powered mariposa plant.

## poor man's kong

KONGA, of course, was mainly about a mini-size King Kong. Made in 1961 by Herman Cohen, in color, this AIP monster-ape picture dwelt mainly with the story of a monkey and his shames in London when he became kingsize.

But its 90 minutes included some interesting footage on the man-eating plant theme.

The plot cast Michael Gough as a scientist who brought back with him from Africa a baby chimpanzee—and some carnivorous plants.

When Gough gave the monkey an—or—transplant of plant sap, it caused it to grow beyond normal.

But—at least in the beginning—Gough's will was greater than that of Konga's.

When Konga became man-size, Gough thought nothing of commanding him to kill various people he wanted out of the way:

A Hindu scientist—



A death plant strikes on Foris Karloff's VOODOO ISLAND.



Chopped raw meat for Michael Gough's pet devil plant.

The Dean of a college—  
A University student.

His secretary, who was in love with him, even  
helped him—till she learned she was spurned.

Then!

Well . . . you know the old cliché about the "fury  
of a woman scorned."

This scorned woman took matters into her own  
hands by inoculating Konga with an extra large  
shot in the arm of growth-juice.

And: "Kill, Konga, Kill!" she commanded. "KILL  
your Master!"

The ape grew physically.

Its temper grew to match.

All London shook in terror before Konga's  
wrath.

And when, now practically the size of the Tower  
of London itself, Konga confronted Gough in front  
of the Tower and scooped him up in his great hairy  
paw, Gough took one look at the face of the clock  
and he knew, he knew that—

His number was up.

That doesn't tell you much about the man-eating  
plant part, does it? But, actually, when you've seen

one man-eating plant you've seen 'em all, haven't  
you?

Oh—you're greedy!

Well.

## other eaters

There was a humdinger in THE ANGRY RED  
PLANET (Mars).

One in one of Karloff's films: VODOO ISLN  
ISLAND.

One originally in the full-length theatrical ver-  
sion of WEREWOLF OF LONDON before it was  
edited for TV.

And the latest in a long line of man eaters is last  
year's ISLAND OF THE DOOMED in which  
Cameron Mitchell (in color for Allied) cultivated  
strange plants, including flesh-eating & blood-  
sucking ones. The vampire trees in this picture  
were particularly effective. One reviewer even re-  
ferred to the "beautiful" blood-dripping trees and  
"colorful" animal-eating plants. And when Cam-  
eron got his come-uppance, it was to quote Count  
Creepy, "a real tree-4".

END





Carnivorous plant grasps Sharon Smith like octopus in Universal's Cinemascope adventure of prehistoric monsters, **THE LAND UNKNOWN**, 1957.



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